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134 MUSIC. A TRACTATE ON CHURCH MUSIC, being an extract from the Rev. Mr. Peirce's Vindication of the Dissenters. 8vo, half roan, uncut.

London: *Privately printed*, 1786

Dedicated to Drs. Chauncy and Clark of Boston. A MS. note says, "Printed by the direction of Mr. B. H. for the purpose of sending to Boston where he actually sent a number * * * instead of granting the request of £500 for an organ * * *." The pamphlet is a bitter attack on instrumental church music.

See Sabin Vol XIV p. 294 for long note.

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On the other hand James Pierce of Exeter, whose Arian leanings were not yet suspected, held the strictest views in the way of confining Church Song to the inspired Psalms, discontinuing even the use of the doxology. In his *Vindiciae fratrum dissentientium in Anglia*[21] he argued for the use of "plain tunes", and, strenuously, against the employment of instrumental music. Pierce's attitude toward hymns was exceptional rather than characteristic of the Presbyterianism of the time; and it is quite likely that any who shared in it may have sought an Old Testament Psalmody as a refuge from rising Christological perplexities.

[21] London, 1710. In English, as *A Vindication of the Dissenters,* London, 1717. In 1786 Mr. Brand Hollis reprinted from it *A Tractate on Music* (London), for distribution in the First Church of Boston, with a view to meeting the movement to procure an organ for that church.

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A

TRACTATE

ON

CHURCH MUSIC;

BEING AN EXTRACT FROM THE REVEREND AND LEARNED MR. PEIRCE's VINDICATION OF THE DISSENTERS.

THE CHRISTIAN RELIGION SHINES BRIGHTEST IN ITS OWN DRESS; AND TO PAINT IT, IS BUT TO DEFORM IT.

DR. NICHOL'S DEFENCE OF THE CHURCH OF ENGLAND.

LONDON: MDCCLXXXVI.

THIS TRACTATE

ON

CHURCH MUSIC,

IS INSCRIBED

TO

THE REVEREND DOCTOR CHAUNCY

AND

THE REVEREND MR. JOHN CLARK,

THE MINISTERS;

AND TO

THE SEVERAL MEMBERS OF THE

FIRST CONGREGATIONAL DISSENTING CHURCH

IN BOSTON IN AMERICA.

Printed by the direction of Revr. B. F. for the purpose of sending to Boston where they actually sent a Number to Dr. Chauncy &c instead of granting the request of £ 500 for an Organ they repeatedly made to Mr. Brand Hollis — & meant to put in their Place of Worship —

A

TRACTATE

ON

CHURCH MUSIC.

THE ſubject before us may be reſolved into a queſtion, which, ſimple and uncompounded, is no other than, whether it be fit and proper to introduce the uſe of inſtrumental muſic into the public worſhip of almighty God, as being able to excite in us devout and ſpiritual affections?

Plain ſinging is univerſally admitted to be, at once, capable both of raiſing and improving ſentiments of raitonal piety and devotion; and is commanded in the new Teſtament. Where the heart and underſtanding are ſo intimately intereſted, like every other united act of praiſe, it is calculated

culated to produce a good effect. But the addition of inſtrumental muſic ſhould ſeem more calculated to divert and diſſipate the pious affections of a reaſonable ſervice, than to fix them upon their proper objects. And if expreſs authority be pleaded in its behalf, ſuch authority ſhould be proved by other evidences than a general command concerning ſinging. It is not enough, to ſay, that muſical inſtruments are able to ſtir and cheer our minds; for it is not lawful for us to bring into uſe ſuch things, of our own heads, into God's worſhip. Who knows not, that wine has the like virtue, to cheer men's minds, and warm their affections? And yet it is unlawful to uſe it in the worſhip of God, except where it is commanded, in the Lord's ſupper. Vain therefore are theſe and ſuch like allegations upon this head. And unleſs it can be proved, that our minds are carried toward ſpiritual and heavenly things, by ſome hidden virtue that nature has given to theſe muſical inſtruments, or by a certain divine grace accompanying them, as God's own inſtitutions; there is really nothing ſaid to the purpoſe.

The

The jews indeed uſed muſic in their worſhip, becauſe God had commanded them ſo to do, as the ſcripture moſt expreſsly teſtifies. *And he ſet the Levites in the houſe of the Lord, with cymbals, with pſalteries, and with harps, according to the* commandment *of* David, *and of* Gad *the king's ſeer, and* Nathan *the prophet; for ſo was the* commandment of the Lord *by his prophets**. God had forbidden the Jews to bring any thing into his worſhip, of their own head. Hence he not only ſhewed to Moſes the pattern of the tabernacle, and of all the utenſils thereof: but when the temple was to be built at Jeruſalem, he ſhewed to David, by his ſpirit, both the form of it, and all the inſtruments to be uſed in it No man, therefore, will wonder that our bleſſed Saviour, who reproves all ſuperſtitious rites and innovations which he found introduced into that church, ſhonld ſay not a word *againſt* muſic; ſince it

* 2 Chron. xxix. 25. See alſo Exod. xxv. 9, 40. xxvi. 30. xxvii. 8. Numb. viii. 4. Deut. iv. 2. v. 32. xii. 32. Joſh. i. 7. 1 Chron. xxviii. 11—19. compare alſo 1 Chron. viii. 13, 14. and xxx. 12.

it was expreſsly appointed by God himſelf, and on that very account, could not be reckoned a ſuperſtitious rite, or an innovation introduced into that church. But it does not hence follow, that he would have it continued in that evangelical worſhip which he appointed. Nor is it difficult to give a good reaſon for this difference between the uſe of muſical inſtruments, and the practice of plain congregational ſinging. For, if both theſe were anciently numbered among the jewiſh ceremonies, neither of them ought to be uſed as ſuch, under the chriſtian covenant. One, therefore, ſhould be rejected as a jewiſh ceremony; the other retained as the inſtitution of Chriſt. And certainly a man muſt be blind, who does not ſee, that trumpets, harps, and ſuch like muſical inſtruments, belonged to the pomp and ceremony of the jewiſh worſhip. But all theſe things are abrogated, together with the law that appointed the worſhip; unleſs any of them appear to have been ſince injoined by ſome particular command.

It has been ſaid that the very firſt worſhip in the chriſtian aſſemblies was performed

formed in the *antiphonal* way of ſinging, *i. e.* by ſinging *by turns*, or *in parts*; and for the authority for this practice, we are generally referred to Pliny the younger *. The paſſage, however, which is referred to, on this occaſion, would never have been thought ſufficient for the purpoſe, for which it has been introduced, if it had not been read with a ſtrong prejudice.

Of all the critics, who have commented on that epiſtle of Pliny, Catanæus, an italian papiſt, is the only man who took notice of this way of ſinging, though they are not wont to omit any thing relating to the cuſtoms of the ancients. The words *dicere ſecum invicem*, mean no more than *to ſing together*; or as Voſſius explains them, " Pliny's meaning is, that the prieſt was " not the only perſon who ſang; but others " ſinging alſo, they ſtirred up one another. " Whence Tertullian, in his *Apology*, c. 39. " after he had ſpoken of their love feaſts, " adds; *After we have waſhed our hands,* " *and the candles are lighted, every one is* " *deſired to ſing to God in the midſt of the* " *company*

* Plin. Ep. xcvii. l. x.

" *company, according as he is able, either out* " *of the holy ſcriptures, or ſomewhat of his* " *own compoſing.*" Nay, Tertullian, in another place in the ſame *Apology*, gives an account of chriſtian ſolemnities, from this paſſage of Pliny; but ſays not a word of ſinging by turns or in parts. " We find," ſays he, " it has been forbidden " to make a ſearch after us. For when " *Plinius ſecundus* was governor of a pro- " vince, and had condemned ſome, and " made others comply, being diſturbed by " the great multitude of the chriſtians, " he conſulted the emperor Trajan; ac- " quainting him, that beſides an obſti- " nate averſion to ſacrificing, he could " diſcover nothing concerning the myſ- " teries [de ſacramentis] but that they " held aſſemblies before day, to ſing to " Chriſt *as* to God*." Where, by the by, Pliny ſeems to have miſtaken a hymn in praiſe of Chriſt, for one directly addreſſed to him.

It has been further ſaid that the *Antiphone*, or chaunting of the Pſalms by turns,

* Tertullian c. 2.

turns, is taken notice of by Socrates, as a very early practice of the eaſtern churches; for he makes Ignatius to be author of it.—But that muſt be a rare cauſe, that needs ſuch fabulous ſtories to defend it. Socrates himſelf owns, that he tells this ſtory upon a common report, which we all know is little to be credited in ſuch matters: and perhaps he himſelf did not believe it, for thus he concludes his relation,—" Such " is the report concerning theſe antipho- " nal hymns."—And further, if this ſtory has any truth in it, how came it to paſs, that it ſhould never be mentioned in the leaſt by Ignatius, in his epiſtles,—by the writer of the account of his martyrdom, or by any other author before Socrates?—But to Socrates may be oppoſed Theodoret, an ancient writer, and as good a witneſs, who tells us, that Flavianus and Diodorus were the firſt authors of this uſage. " Theſe," ſays he, " firſt divided " the choirs into two parts, and taught " the ſinging David's pſalms by turns. " Which being firſt begun at Antioch, " ſoon ſpread itſelf through the whole " world."

" world*." Now this happened about the middle of the fourth century. But, further, though Socrates is deſervedly thought a very uſeful writer, yet he cannot deſerve much credit, when he gives an account of ſeveral of the miracles and viſions of the ancients; eſpecially when we conſider that he has inſerted into his hiſtory, the wretched fable, of Helena's finding Chriſt's croſs, as though it deſerved to be believed†. Now if what he relates of Helena is not to be credited, much leſs is what he tells us of Ignatius, who lived at a much greater diſtance from his own time.—In what great danger muſt religious worſhip be, if it is to be ordered according to ſuch uncertain viſions!

Baſil indeed zealouſly defends this mode of ſinging in his epiſtle to the clergy of *Neoceſarea*, who were much offended at the bringing in of this uſage, but does not deny that the ancient manner of ſinging had been altered in his church‡.

Further,

* Eccleſ. Hiſt. lib. ii. c. 24. † Ib. lib. i. c. 17.
‡ Epiſt. 63.

Further, not only the clergy of *Neocesarea*, but Auguſtine alſo, judged this uſage not to have been *very laudable and pious*. " The pleaſing my fleſh," ſays he, " which I ſhould not ſuffer to weaken " my mind often deceives me, while my " ſenſe does not ſo accompany my reaſon, " as patiently to follow it; but endea- " vours to outrun and lead it, though " it is only to be minded for the ſake " of the other. And ſo in theſe things " I ſin, not perceiving it, though I per- " ceive it afterwards. Sometimes, while I " guard exceſſively againſt this deceit, I " err through too great ſeverity; but " this is very ſeldom. So that I wiſh " all the nice ſinging of David's Pſalms " were removed from mine, and the " church's hearing: and that ſeems ſafer " to me, which I remember I have been " often told of Athanaſius the biſhop of " Alexandria, who made the reader of the " pſalm ſound it with ſo little alteration " of his voice, that he was more like a

" perſon

" perſon delivering a ſpeech than ſinging*."

Nor do the words of Jerom much favor this novel method of ſinging. " We " muſt therefore ſing and make melody, " and praiſe the Lord, rather with the " heart, than the voice. For this is " what is here ſaid;—*ſinging and making* " *melody in your heart to the Lord.* Let " young men mind this; let them mind " it, whoſe office is to ſing in the church. " We muſt ſing to God, not with the " voice, but the heart. They are not " artfully to ſupple their jaws, and their " throat, after the manner of the tra- " gedians, that theatrical notes and ſongs " ſhould be heard in the church; but " they are to praiſe God with fear, with " good works, and the knowledge of the " ſcriptures. If a man has an unpleaſant " voice, if he has good works, he is a " ſweet ſinger in God's ears. Let the " ſervant of Chriſt ſo ſing, that not the " voice of the ſinger, but the thing ſung " may pleaſe; that the evil ſpirit, that " was

* Confeſ. lib. x. c. 33.

" was in Saul, may be caſt out of thoſe, " who in like manner are poſſeſſed by " him; and not be let into thoſe, who " have turned the houſe of God into a " ſtage."*—But what would Jerom have ſaid, if he had been preſent at ſuch modern ſinging as is uſed in ſome places in our days?

Further, the thirty two commiſſioners, appointed by king Edward VI. who were the moſt eminent perſons in the nation, both in divinity and law, found fault with this manner of ſinging, and adviſed the laying it aſide. Hear what they ſay themſelves:—" In reading chapters, and " ſinging pſalms, miniſters and clergymen " muſt think of this diligently; that God " is not only to be praiſed by them, but " that others are to be brought to perform " the ſame worſhip, by their counſel and " example. Wherefore let them pro- " nounce their words diſtinctly, and let " their ſinging be clear and eaſy, that " every thing may be underſtood by the " auditors. So that 'tis our pleaſure, that the

* In Eph. v. 19.

" the quavering, operoſe muſic, which " is called *figured*, ſhould be wholly laid " aſide; ſince it often makes ſuch a noiſe " in the ears of the people, that they " can't underſtand what is ſaid *."

Theſe obſervations on *artificial* ſinging, are no more than a natural introduction to others upon church muſic.

The uſe of muſical inſtruments, in the chriſtian church, receives no countenance from antiquity. It is atteſted by all ancient writers, with one conſent, that they were not uſed in the primitive times. Hence they figuratively explain all the places of the old Teſtament, which ſpeak of muſical inſtruments, as might eaſily be ſhewn by a thouſand teſtimonies, out of Clement of Alexandria, Baſil, Ambroſe, Jerom, Auguſtine, Chryſoſtom, and many others. And, indeed, one can hardly forbear laughing, when we meet with ſome of their allegorical interpretations: thus an inſtrument with ten ſtrings, according to them, ſignifies the ten commandments, as

* Reform. Leg. Eccleſ. tit. De Div. Offic. c. 5.

as the unknown author of the commentary upon the Pſalms, among Jerom's works, often explains it*. But the pleaſanteſt fancy is the explication of thoſe words; *praiſe him with ſtringed inſtruments and organs* †. "That the guts being twiſted by reaſon "of abſtinence from food, and ſo all "carnal deſires being ſubdued, men are "found fit for the kingdom of God, "to ſing his praiſes." Chryſoſtom talks more handſomely: "As the jews praiſed "God," ſays he, "with all kinds of in-"ſtruments; ſo we are commanded to "praiſe him with all the members of "our bodies, our eyes, &c ‡." And Clement of Alexandria talks much to the ſame purpoſe §.

Beſides, the ancients thought it unlawful to uſe thoſe inſtruments in God's worſhip. Thus the unknown author of a treatiſe, among Juſtin Martyr's works:

Queſ. "If ſongs are invented by unbe-"lievers with a deſign of deceiving, and "were appointed for thoſe under the law, "be-

* In Pſalm xxxii. 2. xliii. 4, &c. † Pſ. cl. 4.
‡ In Pſ. cl. § Pædag. lib. ii. c. 4.

" becauſe of the childiſhneſs of their minds;
" why do they, who have received the
" perfect inſtructions of grace, which are
" moſt contrary to the foreſaid cuſtoms,
" nevertheleſs ſing in the churches, juſt as
" they did, who were children under the
" law?"

Anſw. " Plain ſinging is not childiſh,
" but only the ſinging with lifeleſs organs,
" with dancing and cymbals, &c. whence
" the uſe of ſuch inſtruments, and other
" things fit for children is laid aſide, and
" plain ſinging only retained*."

Chryſoſtom ſeems to have been of the ſame mind, to have thought the uſe of ſuch inſtruments was rather allowed the jews in conſideration of their weakneſs, than preſcribed and commanded. † But that he was miſtaken, and that muſical inſtruments were not only allowed the Jews, as he and Iſidorus of Peluſium thought, but were preſcribed by God, appears from the paſſages of the old Teſtament before referred to.

Clement

* Reſp. ad orthodox. Q. 107. † In Pſal. cl.

Clement thought theſe things fitter for beaſts, than for men *. And though Baſil highly commends, and ſtiffly defends the way of ſinging by turns; yet he thought muſical inſtruments unprofitable and hurtful. He calls them, " *the inventions of* " *Jubal of the race of Cain.*" And, a little after, he thus expreſſes himſelf: " Laban " was a lover of the harp, and of muſic, " with which he would have ſent away " Jacob: *If thou hadſt told me,*" ſaid he, " *I would have ſent thee away with mirth,* " *and muſical inſtruments, and an harp.* " But the patriarch avoided that muſic, as " being a thing that would hinder his " regarding the works of the Lord, and " his conſidering the works of his hands †." And a little before he ſays thus: " In ſuch " vain arts, as the playing upon the harp, " or pipe, or dancing, as ſoon as the ac- " tion ceaſes, the work itſelf vaniſhes. " So that really, according to the Apoſtle's " expreſſion,—*the end of theſe things is* " *deſtruction* of true piety ‡."

Iſidore

* Pædag. lib. ii. c. 4. p. 163.

† Comment. in Iſ. c. v p. 956, 957.

‡ Ibid. p. 955.

Iſidore of Peluſium, before mentioned, and who lived ſince Baſil, held, muſic was allowed the jews by God, in a way of condeſcenſion to their childiſhneſs: "If God," ſays he, "bore with bloody ſacrifices be-"cauſe of men's childiſhneſs at that time; "why ſhould you wonder, he bore with "the muſic of an harp and a pſaltery *."

Nay, there are ſome eccleſiaſtical officers in the church of England, who, for their very profeſſion and employment, would have been kept from the communion of the church, except they deſiſted from it. So we are informed by the Apoſtolical Conſtitutions: "If any come to the mys-"tery of godlineſs, being a player upon a "pipe, a lute, or an harp; let him leave off or be rejected †."

From what has been ſaid, it appears, that no muſical inſtruments were uſed in the pure times of the church. The practice became antichriſtian, before they were received. Bellarmine himſelf does not deny, they were late brought into the church.

The

* Epiſt. lib. ii. ep. 176. † Lib. viii. c. 32.

" The ſecond ceremony," ſays he, " are " the muſical inſtruments, which began " to be uſed in the ſervice of the church, " in the time of Pope Vitalian, about " the year 660, as Platina relates out of " the Pontifical; or, as Aimonius rather " thinks, *lib.* iv. *De geſtis Francorum*, c. " 114. after the year 820, in the time of " Lewis the pious†."

Proteſtants are not diſpoſed to deny that the church of Rome was become antichriſtian, when they were firſt brought in; even though we ſhould allow Bellarmine's firſt date of them to be the true one. But a member of ~~any~~ part of the reformed church, may well be aſhamed of that antiquity, which does not exceed the riſe of antichriſt. Nevertheleſs, it is pretty clear that both Bellarmine's dates are falſe, and that the uſe of inſtrumental muſic, in the worſhip of God, is much later than either of thoſe accounts allow. For as to Platina, he ſeems to ſuſpect the truth of what he wrote; " Vitalian," ſays he, " being care-

" ful

* De Miſſa, lib. ii. c. 15.

" ful about the worſhip of God, made an " eccleſiaſtical rule, and ordered the ſing- " ing, with the addition (as ſome think) " of organs *."—Again, Bellarmine's Aimonius is not the true Aimonius. For (as Dr. Cave ſays) Aimonius of Fleury, who wrote *De geſtis Francorum*, flouriſhed about the year 1000; and his hiſtory which begins at the deſtruction of Troy, is brought down as far as the coronation of king Pipin, or to the year 752. For the events which are mentioned after that, and make up the latter part of the fourth and the whole of the fifth book, is the continuation of the hiſtory by another hand †.

Further, that theſe inſtruments were not uſed in God's worſhip, in Thomas Aquinas's time, that is, about the year 1250, he himſelf is witneſs. " In the old law," ſays he, " God was praiſed both with " muſical inſtruments and human voices, " according to that pſalm (xxxiii) *Praiſe* " *the Lord with harp, ſing unto him with* " *the pſaltery, and an inſtrument of ten* " *ſtrings.*

* In Vital. † Hiſt. Liter. p. 597.

" *ſtrings*. But the church does not uſe " muſical inſtruments to praiſe God, leſt " ſhe ſhould ſeem to judaize. Therefore " by a parity of reaſon, ſhe ſhould not uſe " ſinging *."

But Thomas anſwers: " As to this ob- " jection, we muſt ſay, as the philoſoper, " (*Lib*. iii. *Polit*.) that pipes are not to " be uſed for teaching, nor any artificial " inſtruments, as the harp, or the like; " but whatever will make the hearers good " men. For theſe muſical inſtruments " rather delight the mind, than form it to " any good diiſpoſition. But under the " old Teſtament ſuch inſtruments were " uſed, partly becauſe the people were hard- " er and more carnal; upon which ac- " count they were to be ſtirred up by theſe " inſtruments, as likewiſe by earthly pro- " miſes; and partly becauſe theſe bodily " inſtruments were typical of ſomething." —Upon which place cardinal Cajetan gives us this comment: " It is to be obſerved, " the church did not uſe organs in Thomas's " time. Whence, even to this day, the " church

* Secunda queſtio. art. 4. & concluſ. 4.

" church of Rome does not uſe them in " the pope's preſence. And truly it will " appear, that muſical inſtruments are not " to be ſuffered in the eccleſiaſtical offices " we meet together to perform, for the " ſake of receiving internal inſtruction from " God; and ſo much the rather are they " to be excluded, becauſe God's internal " diſcipline exceeds all human diſciplines, " which rejected theſe kind of inſtru- " ments *."

To theſe teſtimonies of the late uſe of organs in churches, may be added others, which though they vary a little, generally agree to the late date of their introduction into public worſhip.—Marinus Sanatus, who lived about the year 1290, is ſaid by Bingham, to have firſt brought the uſe of them into churches †. However it appears from the teſtimony of Gervas, the monk of Canterbury, who flouriſhed about the year 1200, that *organs* were introduced more than one hundred years before this time: in his deſcription of Lanfranc's church, as it

* Cit. Hoffm. Lex. voce *muſica*.

† Antiq. of the chriſtian ch. vol. i. p. 314. fol. edit.

it was before the fire in 1174, he has theſe words " *Crux auſtralis ſupra fornicem* or-" gana *geſtare ſolebat* *."

If the practice of ſome foreign churches be objected here, in order to countenance this novelty. It may be anſwered, that " they are laid aſide by moſt of the re-" formed churches; nor would they be " retained among the lutherans, unleſs " they had forſaken their own Luther; " who, by the confeſſion of Echard, reck-" oned *organs among the enſigns of Baal.* " That they ſtill continue in ſome of the " dutch churches, is againſt the minds of " the paſtors. For in the national ſynod " at Middleburg, in the year 1581, and " the ſynod of Holland, and Zealand, in " the year 1594, it was reſolved, *That* " *they would endeavour to obtain of the ma-* " *giſtrate the laying aſide of organs, and the* " *ſinging with them in the churches, even* " *out of the time of worſhip, either before or* " *after ſermons.* So far are thoſe ſynods " from bearing with them in the worſhip " itſelf †."

The

* Decem. Scriptores, p. 1293. lin. 25.

† Hickman's Apology, p. 139.

The church of England had formerly no very good opinion of theſe muſical inſtruments; as will appear from her Homilies: "Laſtly, ſay they, God's vengeance hath "been, and is daily provoked, becauſe much "wicked people paſs nothing to reſort unto "the church; either for that they are ſo "ſore blinded, that they underſtand nothing "of God or godlineſs, and care not with "deviliſh malice to offend their neighbours; or elſe for that they ſee the church "altogether ſcoured of ſuch gay gazing "ſights, as their groſs phantaſie was greatly "delighted with; becauſe they ſee the falſe "religion abandoned, and the true reſtored, which ſeemeth an unſavory thing "to their unſavory taſte, as may appear by "this that a woman ſaid to her neighbour: Alas! goſſip, what ſhall we now "do at church, ſince all ſaints are taken "away; ſince all the goodly ſights we "were wont to have are gone; ſince we "cannot hear the like piping, ſinging, "chaunting, and playing upon the organs "that we could before? But, dearly beloved, we ought greatly to rejoice and "give God thanks, that our churches are

"delivered

" delivered out of all thoſe things, which " diſpleaſed God ſo ſore, and filthily de- " filed his holy houſe, and his place of " prayer *."

A great number of the clergy in the firſt convocation of queen Elizabeth in 1562, earneſtly laboured to have organs, and that pompous theatrical way of ſinging laid aſide, and miſſed the carrying it only by one vote. And in this, archbiſhop Parker concurred with them, or at leaſt did not oppoſe them.

And it is a memorable fact that when ſubſcription to the canons of the ſynod of Dort was required from ſchoolmaſters, and even from organiſts, ſome refuſed to ſign them. An organiſt, in contempt of the canons, and as a proof that he ſeparated the conſent of his mind for the muſic of his inſtrument,—declared that if they were ſet to muſic, he would play them upon the occaſion, but that he could not ſubſcribe them with a good conſcience †."

We

* Homily of the place and time of prayer. part 2. fo. edit. p. 231. † Brandt Hiſt. of Ref. abridged. v. ii. p. 563.

We may add even the teſtimonies of Papiſts againſt the practice of ſinging in parts, and uſing muſical inſtruments in churches.

Polydore Virgil having taken notice of Auguſtine's diſlike of that way of ſinging in his time, he thus proceeds: "But in "our time it ſeems much leſs uſeful to "the commonwealth, now our ſingers "make ſuch a noiſe in our churches, that "nothing can be heard beſide the ſound "of the voice: and they who come there "(that is all that are in the city) are ſatis-"fied with the concert of muſic, which "their ears itch for, and never mind the "ſenſe of the words. So that we are "come to that paſs, that in the opinion of "the common people, the whole affair of "religious worſhip is lodged in theſe ſing-"ers; although, generally ſpeaking, there "is no ſort of men more looſe or wicked: "and yet a good part of the people run to "church, as to a theatre, to hear them "brawl: they hire and encourage them; "and look upon them alone as ornaments "to the houſe of God. Wherefore, "without doubt, it would be for the in-

"tereſt

" tereſt of religion, either to caſt theſe
" jackdaws out of the churches; or elſe to
" teach them when they ſing, they ſhould
" do it rather in the manner of reading,
" than bawling; as Auſtine ſays Athanaſius
" ordered." *

Next hear the judgment of Eraſmus.
" Let a man, (ſays he) be more covetous
" than Craſſus, more foul-mouthed than
" Zoilus, he ſhall be reckoned a pious man,
" if he ſings thoſe prayers well, though
" he underſtands nothing of them. But
" what, I beſeech you, muſt they think of
" Chriſt, who can believe he is delighted
" with ſuch a noiſe of mens voices? Not
" content with this, we have brought into
" our churches a certain operoſe and thea-
" trical muſic; ſuch a confuſed diſorderly
" chattering of ſome words, as I hardly
" think was ever heard in any of the Gre-
" cian or Roman theatres. The church
" rings with the noiſe of trumpets, pipes,
" dulcimers; and human voices ſtrive to
" bear their part with them.—Men run to
" church

* De Invent. Rer. lib. vi. c. 2. p. 379.

" church as to a theatre, to have their ears " tickled. And for this end organ-makers " are hired with great ſalaries, and a com- " pany of boys, who waſte all their time " in learning theſe whining tones. Pray " now compute how many poor people in " great extremity might be maintained by " the ſalaries of thoſe ſingers." *.

Laſtly, Lindanus ſays,— " who will " compare the muſic of this preſent age, " with that which was formerly uſed? " Whatever is ſung now, ſignifies little " for informing the people; which 'tis " certain the ancients always deſigned." †

* In 1 Cor. xiv. 19. † Panopl. lib. iv. c. 78.

POSTSCRIPT.

THE editor having received from the reverend Dr. Price and the reverend Dr. Kippis, their approbation of the ſentiment and deſign of the foregoing tractate, together with leave to publiſh their communications, he is happy to add ſuch reſpectable teſtimony in favour of his attempt to preſerve the ſimplicity of public worſhip. And he is the more deſirous of ſubjoining the opinions of theſe gentlemen, becauſe he knows the deſerved eſteem with which their names are regarded in America, and that if any thing can add honor and eſteem to the name of PEIRCE among the body of rational proteſtant diſſenters, it is the concurrence of a PRICE and a KIPPIS.

Extract

POSTSCRIPT.

Extract of a letter from the reverend Dr. Price, dated April — 1786

" I have read these extracts from the excellent Mr. Peirce's *Vindication of the Dissenters* with much satisfaction. I cannot but strongly disapprove instrumental music in churches. It is a deviation from the simplicity of christian worship which has a dangerous tendency and may terminate in all the fopperies of popery."

Extract of a letter from the reverend Dr. Kippis, dated May 5. 1786.

" I have read with attention the Tractate on church music, taken from Mr. Peirce's *Vindication of the Dissenters*, and entirely agree in opinion with the ingenious and learned author. The use of instrumental music in christian worship has no foundation in the new Testament, which is the standard of our faith and practice.

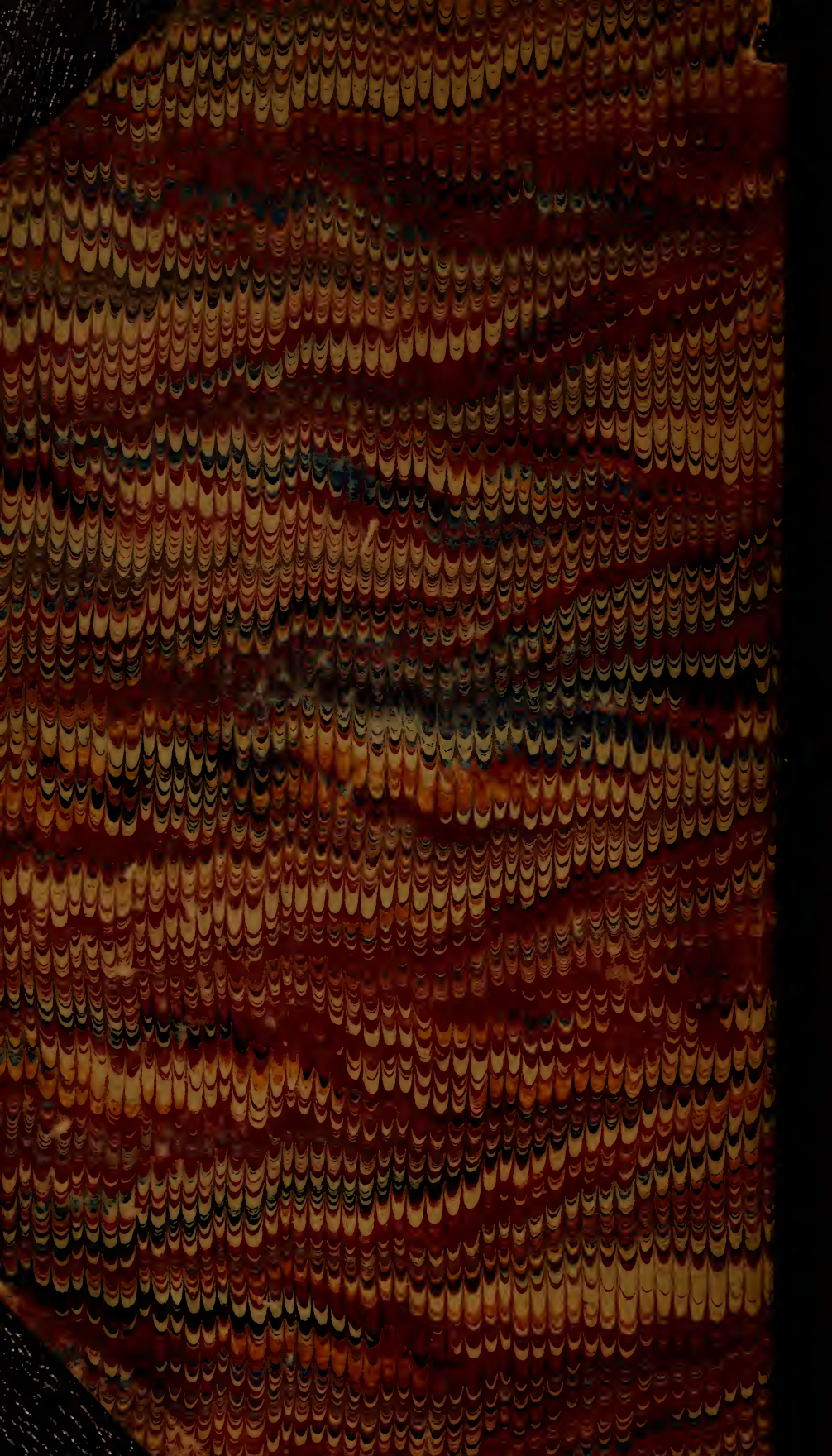
If

POSTSCRIPT.

If once we depart from this ſtandard, there will be no end to innovations. An opening will be laid to the introduction of one ſuperſtition after another, till the ſimplicity and purity of the goſpel ſervice are wholly loſt. Every thing, therefore, which tends to divert men from a rational inward devotion to external pomp and ceremony ought to be diſcouraged as much as poſſible."

FINIS.

nt may, generally, be formed of a people, by their
hip: If it be ſimple and modeſt, then they are active,
us; if it be full of ſolemnity and pomp, then they are
volous; if it be melancholy and auſtere, then they are
t and obſtinate.

nſieur le CHEVALIER de CHATELLUX
Colonel of the regiment of Guienne---
Served in AMERICA during the War
on publick Happineſs

La meſſe Rouge! La meſſe Militaire!